UNIVERSITY OF TORONTO
FACULTY OF MUSIC

Electroacoustic Music Concert 1

Prepared by Dennis Patrick

Sunday, March 19, 2017 at 2:30 PM
Walter Hall, 80 Queen's Park

PROGRAM

Spadina_Minilogues (2003) — Gustav Ciamaga

Mozarteum (2013) — Dennis Patrick /Barbara Patrick

Mutations Edit (1969) — Jean Claude Risset

L'adesso infinito (2016) — Dennis Patrick /Barbara Patrick

Cecilia Lee, Organ

INTERMISSION
(home baking by Barbara Patrick)

PizzA (2005) — Gustav Ciamaga

Ouroboros (1999) — Dennis Patrick

Synchronisms No. 9 (1988) — Mario Davidovsky

Adrian Irvine, violin

Spadina Minilogues utilizes audio clips of the human voice in many guises from the coherent to the unintelligible. The second movement disassembles the spoken phrase: "This is a sample of granular synthesis." The third movement quotes from one of Allen Ginsberg's "Howl" poems.

PizzA. The title of this scherzo-like composition can be pronounced in two ways. The second pronunciation is the musical directive to a string player...pizz on the pitch 'A'. The sound of string pizzicatos permeates much of the work and eventually provides the concluding gesture, repeated pizzicatos on the pitch 'A'.

Gustav Ciamaga (1930-2011) was born in London, Ontario. He attended the University of Western Ontario (1951-54) while studying privately with Gordon Delamont. He studied composition with John Weinzweig and John Beckwith at the University of Toronto (1954-56) and composition and musicology at Brandeis University in Waltham, Massachusetts, where his composition teachers were Arthur Berger, Harold Shapero, and Irving Fine. While in Waltham he founded the Brandeis Electronic Music Studio in 1962. He joined the Faculty of Music, University of Toronto, in 1963 and became director of the Electronic Music Studio in 1965 and chairman of the theory and composition department in 1968. He was Dean of the Faculty of Music 1977-84 and acting principal of the RCMT 1983-4 and retired in 1994 as Professor Emeritus.

Mozarteum is based on a 20 x 15 cm oval oil painting by Barbara Patrick. Photos of the painting were entered into GrandVJ; "dj"software that can use MIDI information to control real-time video processing. Each photo was assigned to a "key"; then programmed an effect and a transition. The multi-channel audio material was then created, midi event information extracted, and then the video material was synchronized to the audio events.

L'adesso infinito (timelessness of now) uses images from Venice with sounds of Gabrieli and Vittorio, to depict a transition in four movements from a stressed confused world to a sublime serene one – the infinite now.

Ouroboros: the dragon that clenches its tail in its fangs. Violent, self-cannibalising, yet capable of spewing forth life-giving rain, the dragon comes alive once more. This piece was inspired by the imagery in a pastel drawing by my wife. Shifting harmonies from the then new EMU Morpheus synth with its Z- Plane filters are contrasted with rapid, dancing, algorithmically influenced rhythms.

Barbara Patrick studied art and photography in Toronto, Haliburton, Southhampton and France. She regularly sold work in all media while a member of the Goderich Art Club. She has also exhibited at Toronto School of Art, Huron County Museum and Bainton Art Gallery, Blyth. Her work has been praised for being deeply authentic and highly focussed, yet free.

Dennis Patrick is a member of the Theory and Composition Division of the Faculty of Music and is Director of the Electroacoustic Music and Recording Studios. He has composed music for several award winning CBC radio dramas by Canadian authors, Timothy Findley and Michael Ondaatje including The English Patient, The Trials of Ezra Pound, In the Skin of a Lion, and Famous Last Words as well as music for The Final Hour, a live radio drama commemorating the 60th anniversary of D-day**.**

Jean-Claude Risset (1938 – 21 November 2016) was a French composer best known for his pioneering contributions to computer music. A former student of André Jolivet, Risset arrived at Bell Labs, New Jersey in 1964, where he experimented with sound synthesis and psychoacoustics. Risset created a version of the Shepard scale called the Shepard–Risset Glissando, a type of auditory illusion that gives the impression a sound's tone is either rising or descending endlessly, an effect he also created for rhythm and tempo. **Mutations** (1969) incorporates some of the synthesis techniques that Risset developed including the Shepard Glissnado.

Synchronisms No. 9 (1988)
Mario Davidovsky (1934) was trained as a violinist and was brought up on the traditions of what he calls "turn-of-the-century violinism." He literally takes the technique of one generation and applies it to the musical sensibility of another. "I was", he says, "trying to embed two musical spaces into one and hopefully come up with something that is more than the sum of its parts. The violin initiates gestures that the tape finishes. The violin modulates the tape and the tape modulates the violin."
Born in Argentina into a family of Jewish refugees from Lithuania, Davidovsky grew up in a rich musical culture that included various folk traditions, Jewish and Catholic sacred music, tango, and the classical chamber literature. He studied in Buenos Aires and came to Tanglewood in 1958. There he was taken up by Aaron Copland and Babbitt, who made it possible for him to return to the U.S. in 1960 and settle in New York, as an associate of the new Columbia-Princeton center. He worked with Edgard Varèse and had a close relationship with Stefan Wolpe, both of whom provided him with examples of openness and independence. For though he has had a prestigious academic career, at Columbia and later at Harvard, and though he has been honored with prizes and awards (including a Pulitzer in 1971), his music comes from somewhere else, from personal qualities of gesture, imagination, understanding, curiosity, and warmth.